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MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

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THE HOLY FAMILY GIOVANNI ANTONIO GUARDI

GIFT OF EDWARD DRUMMOND LIBBEY

MUSEUM NEWS

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses. *George W. Stevens*

EDITORIAL

WE CANNOT let this opportunity pass without calling attention to two exhibitions current in the Museum this summer.

Both of them are discussed briefly on later pages in this issue of the Museum News.

One comes to us from many sources, is a synthesis of the contemporary production of the leading American artists.

The other arises from our own midst, in fact was produced within the classic walls of this very institution.

The Annual American Exhibition contains the works of artists young and old who have made their mark, who are well and favorably known in the great art centers.

The Museum School Show presents a selection from the classroom efforts of art-minded Toledoans from tots of two to more mature youths and adults.

Both exhibitions are particularly worthy of consideration, contemplation, comparison or contrast.

We might read a lesson or point a moral from them.

But we shall restrain our inclination to preach, and leave you, our potential visitors, to draw your own conclusions, indulge your own enthusiasms, and expand in the enjoyment of the latest artistic productions, local and national.

GIANANTONIO GUARDI'S MASTERPIECE

AS EARLY as the middle of the eighteenth century those forces which were to produce the French revolution had made their appearance in Europe. That stirring of the middle class, which had first found its strength and power in Cromwell's Commonwealth in England a century before, had in the intervening years spread to the continent. The man of science was beginning to have an influence on thought. The day when wisdom was sought only in the writings of the ancients was on the wane. The search for truth led to the objective observation of natural phenomena, scientific experimentation, careful and logical inquiry into the nature of things and of human reactions.

In France in the eighteenth century Diderot had published his Encyclopaedia, ineffectually suppressed in an effort to prevent the dissemination of the progressive and revolutionary ideas which it contained, and Voltaire and Rousseau were critical of the existing order. In Britain Adam Smith was making his Inquiry into the Nature and Causes of the Wealth of Nations.

Venice alone, in all of Western Europe, remained in the ivory tower. She had lost her empire long before the colonial expansion of Spain, Portugal, Holland, France and England had even seriously begun. Always a few steps behind in the general artistic development of Italy, her efforts had reached their maturity only as those of other parts of the country were beginning to fade and wither. Unaffected by the forebodings of turmoil about her, she turned to a gay and frivolous expression, perpetuated it after even the French had passed from Watteau and Fragonard to more serious statement of Greuze and Chardin.

The Guardi, Canaletto, Bellotto, and most of all, Tiepolo, are the direct heirs of Venice's most illustrious painters from Carpaccio to Tintoretto. Though lesser luminaries, in many ways they are worthy successors. They maintained the decorative tradition, and with Tiepolo it reached its end in a final blaze of glory.

Of the several Guardi, the most famous by far is Francesco, the quality of whose paintings rivals that of the works of Antonio Canaletto and Bernardo Bellotto. So important has he seemed that for long historians of art all but overlooked his elder, if somewhat less talented, brother. Fourteen years his senior, Giovanni Antonio Guardi took with Francesco the place of their father, who died soon after the younger son's birth. Their artistic relationship is less simple. The tendency to build up the better-known artist

has attached his name to works more probably by his brother. Only in recent years have scholars reversed this trend.

Giovanni Antonio was born in 1698, son of the painter Domenico Guardi. He died in 1760. But four signed paintings by him remain. There are however many drawings bearing his signature. Working from the technical characteristics evident in these known works, critics have been able to assemble about them a number of other paintings showing identical peculiarities of handling, which can therefore be assigned to him with all reasonable certainty.

Three of the signed paintings were produced in 1730. They show the influence of Sebastiano Ricci in composition, brushwork, and drawing and modelling of faces. The fourth probably antedates them somewhat, for it shows the uncertainty of handling of a young artist, derives more from Piazzetta in design and prevalence of brownish tones.

Other paintings attributed to him, perhaps later in date, show the further development of these same qualities with the eventual addition of others borrowed from Tiepolo. As his artistic personality is revealed by them, it would seem that he reached his maturity just after the middle of the eighteenth century.

To this period Lasareff[1] assigns the Holy Family, or Saint Joseph with Saints, as he calls it, which was presented to the Museum by Edward Drummond Libbey. Of it he says, "And here Gianantonio's brilliant technique forecasts all the main features of Francesco's style. The folds break according to the same principle as in the Ridotto and the Annunciation already mentioned; one of the putti is an almost exact repetition of the angel in the left upper corner of the Madonna del Rosario in the Chiesa del Belvedere; Joseph's face corresponds even in the minutest details with the face of Filippo Neri in the Immaculata picture. In my opinion, the Joseph with Saints is one of the last examples of Gianantonio's late work; his talent reaches here its highest expression."

This picture, although a sacred subject, shows the gay, lighthearted spirit which persisted in Venice. Cleaned of the sombre varnish and a certain amount of overpaint which disfigured it when shown at Florence in 1922, a brilliant, lively background has been revealed, full of strong, dramatic cloud effects. Rich color

[1] Lasareff, Francesco and Gianantonio Guardi, Burlington Magazine, LXV (Aug. 1934), 53-72. Fiocco, Francesco Guardi, Florence, 1923, p. 69, No. 39, Pl. 29, repr., attributes to Francesco Guardi; Ojetti, Dami and Tarchiani, La Pittura Italiana del Seicento e del Settecento alla mostra di Palazzo Pitti, Florence, 1922, p. 157, repr., attributes to Giovanni Antonio.

ranges from cool blues on the left to warm yellows in the robe of the angel on the right. Ascending lines in figures of Virgin and angel, each with upraised arms, emphasize the pyramidal form of composition, the brilliantly painted head of St. Joseph at its apex. The joyous expressions of Virgin, Child and angel, their vigorous, youthful attitudes, the gay putti, the flowing line and the splashing color mark this, the masterpiece of the artist, with the spirit of his time and place.

SATURDAY'S CHILDREN

THEY come when three—and paint—and PAINT—and PAINT. So reads the sign over the entrance to the School of Design Lobby, which serves as an introduction to this year's very original and inspiring exhibition of work by children and adult students in the School.

That they not only learn to paint and paint well, but that they take a great many other things in their stride during the five-year course is apparent to anyone who follows the long concourse of exhibits through the lobby and corridors—from the unusual sequence of explanatory captions, worded to reveal the child's own viewpoint, to the impressive display of work by local art teachers who attend the various classes.

An attempt, which we believe has been successful, to treat the student work as art, worthy of being presented and judged as such, renders this year's exhibition something of an innovation. The decor itself is modern, colorful and dramatic. The latest advances in display technique are utilized throughout, and the exhibits so arranged as to accentuate their inherent qualities without distortion or over-emphasis upon any one age or medium. Personalities are subdued, there being no name plates or titles. The wall space derives its interest and variety through the careful composition of units of work arranged with an eye to relationships of color and concept rather than educational sequence. Thus, we find displays of various media and types of subject matter harmoniously leading us on, from section to section, down the long corridors with their intriguing persimmon-colored walls, broken by grey-green panels on which the ceramics are placed.

After only two years, extraordinary strides have been made in ceramic work. Also outstanding are the layouts of the fashion class, and the various creative patterns evolved in the classes in design. In every field, we believe, the attention now being paid to honest objective drawing has been amply justified. In the large

mural paintings, which provide Saturday's Children with an opportunity to work together, as in other problems, the year's emphasis upon the role of Democracy in the world today, and the significance of the American Way, has born gratifying fruit.

We take pride in presenting this 1941 student annual, and we particularly call our reader's attention to the Lobby display, in which the fundamental approach to problems of space, color, design, values, drawing, details, figures and forms are simply analyzed and graphically illustrated as an appetizer for what lies beyond.

The exhibition is open to the public until June 30, and thereafter until August 31 may be visited by those especially interested in child education, by application to a Museum guide. We cordially invite you to come and see the progress made in the School.

A DAUBIGNY LANDSCAPE

THE life and work of Charles François Daubigny, the great nineteenth century French landscape painter, were guided by two absorbing passions—his love of the rivers of France and his devotion to Jean Baptiste Corot. To understand his career and to fully comprehend his painting it is necessary first of all to take these influences into account.

Daubigny was born into a family of painters at Paris in the year 1817, but spent his childhood in the little village of Valmondois on the banks of the Oise, where he developed his lifelong affection for the river country of central France, with its marshy stretches, picturesque clumps of poplar, and occasional wooded hills. This early environment rather than the back-to-nature movement of the Barbizon painters, with whom he is often classed, probably played the greater part in determining his choice of subjects.

Like Corot he drew artistic sustenance from an early sojourn in Italy, but unlike the older painter, whom he revered as a father and friendly adviser in all matters, Daubigny financed a two-year trip from his own savings at the age of eighteen, and from then on was practically self-supporting, whereas Corot relied upon a generous parental allowance until he was middle-aged.

Upon his return to Paris, Daubigny searched long for his metier, as etcher, wood engraver, and black and white artist, before finally settling down as a painter par excellence of placid rivers and peaceful landscapes. He exhibited regularly in the Salon during the fifties and after six years received a medal for his pictures. Soon thereafter the State began to buy his works

CLEARING AFTER THE STORM — CHARLES FRANÇOIS DAUBIGNY
GIFT OF ARTHUR J. SECOR

for provincial museums; ten years later he was created a knight of the Legion of Honor and in 1866 was invited to exhibit at the Royal Academy, London.

The period of achievement upon which Daubigny's reputation rests may be said to have begun about 1860 and to have ended abruptly fourteen years later with an attack of gout and rheumatism which dogged him for the remaining five years of his life.

As early in his career as finances permitted, significantly enough, one of his first acts was to fit out a house-boat for extended painting trips on his beloved Oise and Seine—a boat destined to become famous in the annals of French art. Just possibly it is the craft we see on the farther shore of Clearing After the Storm, which came to the Museum as the gift of Arthur J. Secor.

The Museum already possessed On the River Oise, a smaller picture painted in 1865, also the gift of Mr. Secor. Superficially the two compositions are so nearly identical as to suggest that the artist relied upon a formula or at least returned to a familiar theme after many years, for the larger work was not executed until the very end of his best period, in 1873. On closer analysis it will be seen that between the two lies a significant part of Dau-

bigny's artistic evolution from the detailed precision of the 1857 Springtime, in the Louvre, to the freedom of his final brushwork.

He was not so individual or independent a painter as were Corot, Rousseau and Millet, from whom he derived many stylistic elements, but as a colorist he remained more assiduously true to nature than any of them. When painting such a picture as Clearing After the Storm, he would hold up against the landscape first one color and then another, in an effort to achieve all the subtle tonal variations of nature itself.

To this may be ascribed the remarkable rain-washed freshness of the chrome green in the marshes, the yellows and browns of the open spaces on the far shore, beyond the tall Rousseauesque trees, and the rich olive greens of the nearer thicket sheltering sketchy figures, for all the world like Corot's. Nevertheless, the final synthesis, like the wheeling, broken clouds still heavy with rain, is Daubigny's own. It is a wonderful sky, motivating and enlivening the whole conception. Most typical of all are the ducks. When the "Captain," as his fellow sailors liked to call him, really approved a picture, he would add a duck, and then another; so the surest indication of what he thought of a particular work is to count the ducks. Clearing After the Storm has two and they are charming little red-billed fellows.

"Ah, but the best pictures never sell," he would say sadly to his friends, and Corot would reply, "You are wrong, the best pictures do sell—after we are gone!" They didn't have long to wait. The master died in 1875 and three years later Daubigny, at the age of 61, followed with this challenge to eternity on his lips: "Farewell, I'm going up above to see whether my old friend, Corot, has found some new landscape themes for me to paint."

STEVENS SCHOLARSHIP AWARD

MISS SYLVIA FRIBERG is the recipient of the George W. Stevens Scholarship for 1941-2. Miss Friberg has attended courses in the Museum and its School of Design for the past eight years. She has this year completed the undergraduate work which we offer, and is also graduating from the College of Education of the University of Toledo. She has shown unusual proficiency in painting, drawing, modelling, ceramics and metalwork. She will pursue her advanced studies on the Stevens Scholarship at Columbia University, New York.

AMERICAN PAINTING EXHIBITION

IN THE last few years American painters have shown a decided tendency to forsake the desolate, and sometimes sordid, view of the native scene which pock-marked so many of the social commentaries in paint and print during the depression. Today under the shadow of foreign threats to our society a more truthful and prideful view of America catches the imagination, a view that is free of both the sentimentality of the early nineteen hundreds, the extravagances of the twenties, and the jibes of the early thirties.

This trend is underlined in the Twenty-eighth Annual Exhibition of Selected Paintings by Contemporary American Artists, which will continue throughout the summer at the Museum. If this were its only claim to distinction, it would not greatly differ from its immediate predecessors.

However, another element enters, which lends to the display a distinctive and, in several instances, startling character. In making the selections a current tendency, on the part of several of the better known artists, to experiment with subject matter off their accustomed tracks, served as the keynote, and whenever possible such pictures have been included.

Thus we see John Carroll's sketchy brushwork transferred from the female figure to a hunting scene. We see Edward Hopper as a painter of contemporary genre instead of Victorian architecture. We find portraitist James Chapin switching his attention to a Utah straw stack, and Maurice Sterne intent upon the eccentric design of a Hawaiian Bird of Paradise flower. The landscape with figures by Yasuo Kuniyoshi combines features of his oriental still-life technique with a bold and occidental impressionism. Down East Farm by Jon Corbino is a singularly unencumbered canvas for this artist, and Toledo-born John Koch finds still life very much to his liking, after essays in other directions. Some actual flag-waving by Louis Bouche is symptomatic, but probably the most timely note is struck by the symbolism—with surrealist overtones—in Peter Blume's The Eternal City, a brilliant and caustic fantasy revealing the State of Rome under Mussolini.

Several newcomers uphold their end with distinction, while such seasoned worthies as Eugene Speicher, Robert Brackman, Frederic Taubes, Julien Binford, William Palmer, Robert Philipp, Waldo Peirce, Jerry Farnsworth, Katherine Schmidt, Henry Schnakenberg, Gladys Rockmore Davis, Leon Kroll and Isabel Bishop contribute portraits or figure studies, running the gamut of techniques and interest.

NEXT YEAR'S CONCERTS

WE HAVE received many compliments upon the concert course prepared for next season. All who have mentioned it agree that it promises to be the finest ever presented in our Peristyle. The four orchestras which will appear are those of Philadelphia, Chicago, Minneapolis and Cleveland. Breaking a tradition which has almost the force of a rule, one soloist of last year will return. The concert by Vladimir Horowitz met with such universally enthusiastic approval that we have, with some considerable difficulty in the arrangement of dates and through the most helpful cooperation of his management, secured him for an appearance next season.

In addition to Horowitz and the four symphony orchestras, the course will include a joint recital by Adolf Busch, violinist, and Rudolf Serkin, pianist, and an unusual operatic program headed by Salvatore Baccaloni, new basso-buffo of the Metropolitan Opera. Baccaloni and four assisting singers will present, in costume, excerpts from four operas.

The seats available for this series are now nearly all taken. A few eminently desirable ones remain, but we can give no assurance as to how long this may be true. We therefore urge those who wish them to make their reservations at once.

The attendance at our Second Series so adequately demonstrated the desire for such events that it is to be continued next year. The programs by the Minneapolis and Cleveland Orchestras and by Salvatore Baccaloni and his group of singers will be repeated and a fourth concert, by Guiomar Novaes, noted Brazilian woman pianist, will be added to make up the series.

Tickets for the Second Series are available at $2.50 for the entire course. In order to keep operating cost at a minimum the following regulations are necessary. Mail orders should be accompanied by a stamped and addressed return envelope. Full payment must be made at the time of purchase. No tickets will be held unless paid for in full. There will be no reserved seats, but tickets beyond the capacity of the Peristyle will not be sold. The price will not be reduced as the course progresses. That is, a ticket to the last concert, if available, will cost as much as tickets to all four. There will be no refunds for unused tickets. No duplicates will be issued for lost or mislaid tickets.

Tickets for the Second Series as well as the first are now available at the Concert Ticket Office, open daily except Sunday, from 10 to 12 and from 2 to 4; Saturdays, 10 to 12:30.

ANNUAL PROFESSORSHIP DISCONTINUED

IT IS with deep regret that we announce that there will be no annual professor next year. When we first approached the Carnegie Corporation with a request for funds for a trial period for this scheme, America was coming out of the great depression. We then had every hope that, should the venture prove worth while, we would be able to raise money for its continuance from our public-spirited Toledo citizens. We knew, even then, that our own income would not stand the additional strain.

Even before we inaugurated the work in the fall of 1938, we had gone into another depression, and now as we close it the world is at war and all of America's energies must be devoted to developing the machinery of destruction so that we may preserve a semblance of our way of life for those who may come after us. Under present-day conditions we would not have the temerity to approach men of means for the funds necessary to carry on the professorship. Such begging as we do will be only that necessary to support our regular educational program.

In the three years of its operation we believe that we have proven the validity of the idea. Each year the results have approached more closely to our ideal, as we have learned by our experience. In one respect alone have we met with disappointment. That is in the popular response to the public lectures which have been offered by the visiting professors. In only a few instances, in connection with the Venetian Exhibition, have our audiences exceeded the capacity of our Lecture Hall. On most occasions the numbers appearing have been dishearteningly small. On the other hand, our class work and our seminars have attracted the sustained attendance of groups surprisingly large by any collegiate standards. Unfortunately we are not justified in measuring results by them alone.

Our Spanish Painting Exhibition formed a fitting climax and close to the project. It, as well as the Venetian Exhibition of the previous year, was of great popular appeal, although both were organized upon most scholarly lines. Their well-written, handsomely illustrated, and beautifully printed catalogues, still in great demand, will long remain as monuments to the venture.

When this present turmoil, with its drain upon men's minds and energies as well as their pocketbooks, is over, then we will hope to be able to find the means to resume this work and go on with renewed vigor.

MUSEUM NEWS

The Museum announces with regret the resignation of Mary Van Doren, who is moving to Philadelphia, Pennsylvania. Since 1931 her Music Appreciation Classes for both adults and children have grown consistently in interest and attendance and the development of an informed audience has been in part responsible for the success of the Museum's Peristyle Concerts. Mrs. Van Doren will be especially missed by thousands of Toledo school children who have attended Music Appreciation talks and listened to her broadcasts, Music for Young Listeners, which have received national recognition.

Ruth Whitney Knapp, an instructor in the Museum's educational department is leaving this month to be married and make her home in New York City. Miss Knapp has been a member of the staff since 1931. In 1938 and 1939, on leave of absence, she continued her art studies at the Institute of Fine Arts of New York University, returning to the Museum in the fall of 1940. Miss Knapp's talents will not be lost in New York for she has been appointed to the educational staff of the Metropolitan Museum, a position for which she is most eminently fitted by reason of her Toledo training and experience.

Cleomary Conté will join the Museum staff September 1, to conduct Music Appreciation classes for children. Miss Conté studied at Drake University, Des Moines, Iowa, for several years, and is a graduate of the Eastman School of Music, Rochester, N.Y., majoring in music theory and piano. She is also an organist and singer, and was active as an accompanist for the major violin instructors at the Eastman School and a member of the School Choir. She has an outstanding scholastic record and experience in teaching and working with children.

Clotilda Brokaw has been engaged as an instructor in the Educational Department of the Museum for the coming season. Miss Brokaw received her A.B. at Vassar and an M.A. from New York University, where she completed advanced courses in art history. At Vassar she was awarded the Gertrude Buttenweiser Prize for original research and an article by her on Rococo Sculpture in France and Germany was published in the Vassar Undergraduate Journal. She also took courses in Oriental Art at the Summer School at Harvard. During the past year she was a part-time docent in the Educational Department of the Metropolitan Museum and comes to us highly recommended for the work she is to do.